



Art Gallery of Ontario
Musée des beaux-arts de l'Ontario

Year in Review • 2008-2009

MESSAGE FROM THE PRESIDENT AND THE DIRECTOR/CEO · 2008-2009

**"Shout out loud, by that I mean internationally,
about what you now have at the AGO."** — *Art Gallery of Ontario visitor, Opening Weekend*

On November 14, 2008, the newly transformed Art Gallery of Ontario made its much anticipated public debut — the culmination of more than eight years of imagining, planning, building and testing. Designed by celebrated architect Frank Gehry, both the building and the institution stand as the most recent milestone in Toronto's steady progression from a good to a truly great city — one built on the powerful shoulders of culture.

On that historic day in November, the Gallery also announced that the Transformation AGO Campaign had raised a total of \$300 million, surpassing its goal of \$276 million — an unprecedented success for the AGO and the community that supported it. And thousands did, including forty-seven generous donors who contributed \$1 million or more. The Thomson family also continued its remarkable support of the AGO. In addition to the extraordinary gift of the Thomson Collection, the family donated \$100 million to the AGO's redesign — including \$30 million specifically for enhanced features beyond the original scope of the Transformation AGO project.

More than 360,000 people visited the AGO in its first four months — discovering more than 4,000 artworks in 110 light-infused galleries and enjoying the Gehry-designed spaces that flow seamlessly into one another in a continuous journey through imagination and creativity. More recently, these spaces — and this new gathering place — are inspiring our many visitors and strengthening the spirit and energy of our community in the midst of a challenging economic climate.

Almost half of the artworks on view are new to the Gallery, representing gifts or purchases made in recent years. At the heart of the AGO's collection are the incomparable works gifted by the late Ken Thomson, a catalyst of our transformation — among them, some of the world's finest Canadian paintings; an extraordinary collection of medieval ivories; 130 superb ship models, now housed in wave-like glass cases designed by Frank Gehry; and selected individual masterworks, featuring Peter Paul Rubens' *The Massacre of the Innocents*.

In the past five years alone, 215 other collectors have donated more than 5,100 works of art — joining the Thomson family in making the AGO's permanent collection a cultural destination and the creative centre of our city.

In this pivotal year, the AGO also unveiled its innovative interpretive strategies, enabling visitors to make new connections across the permanent collection: historical with contemporary, Canadian with European, drawings with paintings — all woven together around the issues of our daily life, from war and gender to memory and myth. This transformative commitment to engagement also embraces interactive media, art-making activities, feedback stations and discussion forums.

This was also the year in which the AGO enthusiastically embraced its commitment to creating an extraordinary visitor welcome, launching an ambitious customer service program that included intensive training and orientation for all staff and volunteers. The early results have been gratifying — with two separate visitor surveys indicating outstanding visitor satisfaction. The AGO will continue to implement improvements to the visitor experience based on ongoing surveys and other related research.

The AGO is also committed to removing the barriers between people and art. This year, the Gallery provided free access for thousands in partnership with the Toronto Public Library, the Ontario College of Teachers, the Institute for Canadian Citizenship and numerous community organizations.

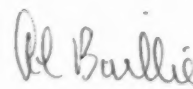
We opened the new AGO at a time of unprecedented economic turmoil and uncertainty and are now engaged — as is every public institution in North America — in the process of ensuring our financial stability. This spring, we made the very difficult decision to reduce our staff complement by twenty-three positions (just over 4%) and also began implementing structural changes that reflect the need for greater efficiency and greater agility in a post-Transformation environment.

Over a period of eighteen months, we conducted

research with other major art museums in North America that had recently undergone expansions. From this process emerged four key priorities for the AGO: to improve and deepen our programming; to invest in areas that drive revenue; to commit to staff training; and to manage expenses until revenue patterns normalize.

Just after the end of the fiscal year, we were gratified by an unprecedented announcement from the Ontario Ministry of Culture. As part of a \$43 million commitment of new funding to six GTA cultural institutions, the AGO received one-time funding of \$8.6 million and a permanent increase to our annual base funding of \$10 million — the first increase in fifteen years. The one-time funding will enable us to completely retire the operating deficit incurred in 2008-09. The increase in annual funding will help us minimize the threat of future adjustments during this economic downturn and will also put more support into the critical area of programming.

We will reward the Ontario government's confidence in us by responsibly addressing ongoing economic realities and by continuing the progress we have already made in becoming one of North America's leading — and most accessible — art museums. The AGO comes alive when people engage with art. To our members and visitors, thank you for making the new AGO an important part of your life. As our many visitors proclaimed during Opening Weekend, this *has* been the AGO's year.



Charles Baillie
President



Matthew Teitelbaum
Michael and Sonja Koerner Director, and CEO

APRIL

- *Vanities and Vandals* is the theme of the Art Gallery of Ontario's fourth annual Massive Party fundraiser, held (appropriately) at the equally massive MUZIK event space at the CNE. Chic elegance and urban-grunge collide at the city's hottest art party with innovative installations and edgy performances by contemporary artists.



- Winnipeg photographer Sarah Anne Johnson wins the inaugural Grange Prize for Contemporary Photography. A partnership between the AGO and Aeroplan, the annual \$50,000 prize is the largest of its kind in Canada and is decided entirely by public voting.

MAY

- Museum delegates from Germany visit the AGO to learn first-hand about First Nations art and curatorial best practice from Gerald McMaster, the AGO's curator of Canadian art.
- The AGO debuts on Facebook — and over 7,000 unique visitors click on to view up-to-the-minute Gallery info, photos and blog postings (some of them even write on our wall!). Bonus: Registered users can upload an image of the popular Art Matters button to their profile.



Art Gallery of Ontario
Musée des beaux-arts de l'Ontario

- The Gallery unveils its distinctive new logo — the AGO name in multiple typefaces and bold colours, centered inside a black square. It is a transformational design that captures both the stability of the century-old institution and the forward-looking energy of an exciting new art museum.
- It's almost time for play as the finishing touches are put on the reinvented *Off the Wall!* space in the Dr. Mariano Elia Hands-on Centre — 1,800 square feet, family-friendly, cool and creative. (Kids will definitely be saying, "Whoa! Gotta Go!")

JUNE

- The streets of Toronto become an outdoor art gallery as Luminato 2008, in partnership with the AGO, showcases large-as-life visual art installations in locations throughout the city — including *StreetScape Toronto*, *City of Abstracts* and Joni Mitchell's *Green Flag Song*.
- AGO director and CEO Matthew Teitelbaum receives the RCA Medal from the Royal Canadian Academy of Arts, in recognition of his leadership during Transformation AGO and his ongoing commitment to fostering great art and artists in Canada.
- The Transformation AGO Campaign reaches its goal of \$254 million, giving the Gallery the confidence to increase the scope of its expansion project. The new campaign goal — \$276 million.

JULY

- On the road with the AGO outreach program, volunteers with *AGO is A GO* feel the vibe at *Afrofest*, North America's largest annual celebration of African culture.
- Six Gallery volunteers are honoured with the 2008 Ontario Volunteer Service Award. Congratulations to Helen Casse, Yvonne Chiu, Cathy Conforzi, Pamela Gibson, Mary Henderson and Louisa O'Reilly.

AUGUST

- *Construction update:* Installation of the titanium panels on the Contemporary tower nears completion. Preparations begin for the installation of stainless steel panels on the exterior of the barnacle staircase.



- From self-portraits to sculpture and cartoon trading cards, artworks by students in the Gallery School's summer camp hang proudly on the last day of each two-week camp session during a special student exhibition.

SEPTEMBER

- The AGO Youth Council's groundbreaking *ShiftChange* features seven photographic paste-ups across the city — including displays at Sherbourne and Queen, Dufferin and Queen, and Lansdowne and Dundas — in partnership with guest artist Dan Bergeron and the Trans_Fusion Crew at SOY (Supporting Our Youth community development project).



- **Construction update:** The limestone flooring in the main lobby of the still-transforming AGO is complete. Work begins on the cork floor in FRANK restaurant.
- The group exhibition *GREENHOUSE: Shelter Our Past, Grow Our Future* opens at the Art Rental & Sales Gallery.
- As the third annual Scotiabank Nuit Blanche lights up the city, artist Leo Villareal lights up the AGO. Inspired by the architecture of Frank Gehry, Villareal's installation *Scintillator* radiates from the fifth-floor windows of the Gallery's south tower.

OCTOBER

- The AGO's fire alarm system is tested intermittently. Thanks to staff and volunteers for their patience!
- The Gallery acquires three works at the annual Toronto International Art Fair: Pascal Grandmaison's *Hoping the Light Will Save Us I*, 2008; Shirley Wiitasalo's *Orange*, 2007; and Spring Hurlbut's *Mary #1, From Deuil*, 2006. The purchases are funded by proceeds from the event's opening night preview gala, with support from the Canada Council for the Arts' Acquisition Assistance program.
- Contemporary furniture by avant-garde Danish and Canadian designers will be the hallmark of the new AGO, thanks to announced partnerships with the Royal Danish Consulate General in Toronto and Toronto-based Teknion Corporation.



- In an unprecedented donor agreement conceived by long-time AGO supporter David Campbell, the naming of the Vivian & David Campbell Centre for Contemporary Art will be term-limited rather than in perpetuity, enabling tomorrow's AGO to offer naming rights to tomorrow's supporters of the Gallery.

NOVEMBER

- Hundreds of AGO staff and volunteers help test key front-line operations — from ticket kiosks to coat check — before the new building opens. The systems pass with panache and the reward is pizza for everyone!
- Françoise Sullivan wins the 2008 Gershon Iskowitz Prize at the AGO, which includes a \$25,000 award and a temporary exhibition at the Gallery in 2009. The Prize, a partnership between the AGO and the Gershon Iskowitz Foundation, raises awareness of the visual arts in Canada.
- Bravo TV's *Arts & Minds* airs a special preview of the Transformation AGO expansion project, hosted by Seamus O'Regan.
- The Transformation AGO Campaign surpasses its increased goal of \$276 million. The Thomson family contributes a total of \$100 million to the AGO's transformation, including \$30 million for enhanced features beyond the original scope of the project — bringing the campaign total to \$300 million.
- More than 68,000 people crowd through the transformed AGO during Opening Week — almost 52,000 of them during the 29-hour free weekend November 14 through 16! "Our great ambition was to create a great home for extraordinary art, and the public has overwhelmingly embraced it," Matthew Teitelbaum, the AGO's Michael and Sonja Koerner director, and CEO proudly comments.



DECEMBER

- The AGO partners with the LGBT Youth Line to host the Line Art Auction, an annual fundraiser featuring artworks from established and emerging Canadian artists. Works are displayed in the AGO café and outside Jackman Hall.
- AGO protection services officer Kirk Kroher organizes a holiday toy drive for CityTV's Christmas Wish Foundation, one of many such events he has staged at the AGO over the years. Staff and volunteers support the effort with boxfuls of new toys.
- The new Staff Lounge opens, complete with refrigerators and microwave ovens, as well as plenty of comfy couches and chairs.
- The fifth-floor Espresso Bar opens. Located within the Vivian & David Campbell Centre for Contemporary Art, this intimate space offers visitors light snacks, a breathtaking view of the city and a great place to re-energize and reflect.

JANUARY

- Facilities Services hosts an AGO garage sale featuring gently used surplus furniture, including chairs from the former Members' Lounge, benches from past exhibitions and tables from the former AGORA restaurant.
- In response to visitor feedback (and because the Spiral Staircase is such a great photo op!), the AGO relaxes its photo policy, now allowing personal-use photos in all non-art spaces.



- The restoration of George Théodore Berthon's *Portrait of William Henry Boulton* is spotlighted on Collection X, an on-line virtual museum that invites users to create and share their ideas about art and life.

FEBRUARY

- The annual Staff and Volunteer Winter Party takes over the MOD Club on College Street. The theme is time travel. The prizes — out of this world. The buzz — a sold-out crowd. The most fun? The AGO Time Capsule!
- With the opening of its first post-Transformation exhibition, *Sin and Salvation: Holman Hunt and the Pre-Raphaelite Vision*, the AGO showcases signature works by one of the most celebrated artists of the nineteenth century.
- Acclaimed Canadian dance artist Peggy Baker gives visitors a behind-the-scenes perspective on one of her company's most successful commissions, *The Disappearance of Right and Left*, choreographed and directed by Sarah Chase, with text by Peggy Baker.
- An intriguing archaeological dig unfolding at The Grange since early 2008 is revealed to be an art installation by Toronto artist Iris Häussler. The narrative work, *He Named Her Amber*, draws crowds and controversy.



MARCH

- New York artist Kara Walker, whose work challenges traditional concepts of race and race-based thinking, gives a sell-out lecture at the AGO.



- The AGO starts marketing events through Talking Web Pages, featuring short clips of AGO staff in promotional mode. The chatty pages put a face on AGO programs and add richness to text-only web pages. Check it out! <http://www.ago.net/Angelika-Promise-Monologue-Play>
- More than sixty AGO artists on staff participate in the annual Artists of the Gallery exhibition at the Hangman Gallery — featuring sculptural pieces; photographic works; oils, acrylics and watercolours; and small installations.
- The AGO participates in Earth Hour, a global lights-out event led by the World Wildlife Fund to show support for action on climate change.

CAPTIONS

1. Massive Party brings out the revolvers. Photograph courtesy of AGO photographer Christina Gagic. © 2009 Art Gallery of Ontario
2. The south façade of the new AGO, framing The Grange, the AGO's first home. © 2009 Art Gallery of Ontario
3. The AGO Youth Council's *ShiftChange* photographic installation. Photograph courtesy of AGO photographer Dean Tomlinson. © 2009 Art Gallery of Ontario
4. FRANK restaurant's elegant glass bar and avant-garde Danish seating. Photograph courtesy of AGO photographer Dean Tomlinson. © 2009 Art Gallery of Ontario
5. Lineups continued into the night of November 14, 2008, as visitors from around the world came out to explore the newly transformed AGO. Photograph courtesy of AGO photographer Christina Gagic. © 2009 Art Gallery of Ontario
6. George Théodore Berthon (Canadian, 1806–1892), *Portrait of William Henry Boulton*, 1846, oil on canvas. © 2009 Art Gallery of Ontario
7. The Grange Library becomes the research lab for an unexpected art installation by artist Iris Häussler, titled *He Named Her Amber*. Photograph courtesy of AGO photographer Carlo Catenazzi. © 2009 Art Gallery of Ontario
8. New York artist Kara Walker created a work to respond to the AGO collection. Photograph courtesy of AGO photographer Sophie Bovy. © 2009 Art Gallery of Ontario

Despite considerable energy and attention focused on the opening of Transformation AGO — or perhaps because of it! — the Gallery made a substantial investment in building the collection during this transformational year.

A total of 9,397 works were acquired, either by purchase or by donation, bringing the total AGO Collection to 79,000. Of these, 9,065 were earmarked for the Photography Department — including 8,854 images in one anonymous gift of photo-journalistic archives that significantly enrich the Gallery's Photography collection. Every other department also contributed to the strategic shaping of the collection, with new additions that built on existing strengths and addressed recognized omissions.

The Canadian department, for example, added important late works by Emily Carr and Joyce Wieland (artists already well represented in the collection) as well as a major nineteenth-century Haida carving of an American sea captain, remedying in measure the AGO's acknowledged lack of historical First Nations art.

The Works of Art Campaign brought forty major masterpieces from our closest collector-supporters into the collection. A number of these are spotlighted here.

CANADIAN



Emily Carr

Canadian, 1871–1945

Trees in the Sky, c. 1939

Oil on canvas, 111.6 x 68.7 cm

Gift of Richard Ivey, 2008

2008/224

© 2009 Art Gallery of Ontario

Trees in the Sky is now the latest canvas by Emily Carr in the AGO's collection and the first that deals explicitly with her growing concern about the aftermath of logging on Western forests — a concern that dominates the final stage of her artistic development. Bold and haunting, this powerful work explores the tension within the landscape as pale and denuded tree stumps stand abandoned against a brilliant blue sky.



Sea Captain, c. 1840

Unknown Haida Artist

Queen Charlotte Islands, British Columbia

Sea Captain, c. 1840

Argillite, ivory, 46.8 x 13.5 x 8.0 cm

Purchased with funds from the Estate of Mary Eileen Ash, 2008
2008/43

© 2009 Art Gallery of Ontario

Added to the AGO's collection just prior to the reopening last November, *Sea Captain* stares directly at the viewer; with a face made of white walrus ivory, he signifies "the white man." From the beginning of the nineteenth century, white traders, tourists and the military visited the Northwest Coast and traded with various First Nations. Argillite became a medium of choice for artists creating works specifically for sale to Euro-American and Canadian visitors. Haida artists often depicted Europeans and, by the 1840s, the favourite motif was the "sea captain" figure.

Joyce Wieland

Canadian, 1930–1998

Early One Morning, 1986

Oil on canvas, 99.3 x 134.9 cm

Purchased with funds donated by AGO Members
and from the Estate of Christian Claude, 2008
2008/55

Early One Morning belongs to Joyce Wieland's romantic, fantastical scenes from the mid-1980s. An aerial view of farmland rendered in distorted scale and multiple perspectives, this patchwork of land harks back to 109 *Views of Canada* — yet the undulating forms bathed in lush colours also recall her early stained canvases in the *Time Machine Series*. The painting reminds us that Wieland was deeply engaged with ideas of the land, in particular the Canadian landscape, throughout her career and in all media. It's particularly fitting that *Early One Morning* is now in the Gallery's permanent collection. In 1987, it graced the cover of the catalogue for Joyce Wieland's retrospective at the AGO.

CONTEMPORARY

Do-Ho Suh

Korean b. 1962

348 West 22nd St, Apt A, New York, NY 10011 (bathroom), 2003

Translucent nylon, 244.5 x 211.5 x 153.7 cm (installed), Edition of 3, AP 1/1

Gift of Jay Smith & Laura Rapp and Gilles & Julia Ouellette, 2008
2008/271

Since 1999, Do-Ho Suh has been addressing themes of displacement and memory as he fashions eerily accurate replicas of his living spaces in semi-transparent fabrics. Both his childhood home in Korea and his apartment in New York City have inspired these installations. This major piece by Suh — a first for the AGO collection — echoes the works of other artists from Asia and the Asian diaspora, including Louise Noguchi, Jin-me Yoon, Yasumasa Morimura and Ed Pien.

Sol LeWitt

American, 1928–2007

Untitled, 1981

Ink and graphite on paper, 55.8 x 55.8 cm

Gift of Jeanne Parkin, 2008
2008/269

Although modest in size, this is a substantial work on paper that encapsulates much of LeWitt's artistic thinking. Firmly drawn in black ink over lightly sketched pencil preparation, *Untitled* arrays a grid of LeWitt's customary geometric forms. During the early 1980s, LeWitt concentrated on basic forms realized through striation — also the subject of numerous monumental wall drawings. Created by a seminal artist of the Minimal and Conceptual Art Movements, *Untitled* enlarges the AGO's collection of LeWitt works and enhances our ability to showcase his achievements.

Shary Boyle

Canadian, b. 1972

The Rejection of Pluto, 2008

Glazed porcelain, china paint and gilt with mirror and LED lights,
25 x 41 x 28 cm

Purchased with the assistance of the E.C. Wallace Fund
and the Molly Gilmour Fund, 2008
2008/44

One of several artists commissioned to create a work in celebration of Transformation AGO, Shary Boyle derived inspiration for her exquisite porcelain sculptures from late-Baroque bronzes. The result is a fantastical new interpretation of classic myths, and a nod to many important pieces in the Gallery's collection — from the inspirational Foggini bronzes to works by contemporary artists such as David Altmejd who have similarly explored and reinterpreted mythological subjects.

EUROPEAN

Maurice Denis

French, 1870–1943

Maternité au lit jaune, or Madame Fontaine et le petit Noël, 1896

Oil and graphite on canvas, 44.6 x 50.9 cm

Gift of Judy Simmonds, 2008
2008/98

This is the Gallery's first painting by Maurice Denis. A member of the Nabis brotherhood of artists in Paris in the 1890s, Denis was a devout Catholic whose early work explored the theme of mother and child. In this painting, Denis's attention to the reductive geometric elements of the bed and the decorative colour scheme of the room usurp the role of the mother and child as the riveting subjects of the painting.

Alexander Archipenko

Ukrainian, 1887–1964

Torso in Space

Conceived 1935, cast before 1958

Bronze, Length: 55.9 cm

Gift of Walter Carsen, OC, 2008
2008/225

Alexander Archipenko was one of the most inventive artists to explore mass and space in early twentieth-century sculpture — and *Torso in Space* is one of his greatest achievements. The blue-green patina of the bronze was hand-finished by the artist in accordance with his concern that the surface texture visually support the form. As with many sculptures by Archipenko, the work requires viewing in the round, since the broad front and back of the reclining female offer a startling contrast to the knife-edged thinness of the sculpture seen from above.

Henry Moore

British, 1898–1986

Head: Lines

Conceived and cast 1955

Bronze (edition of 6+1), Height: 29.8 cm

Gift of Mr. Ronald J. Rolls, BA, LLB, QC, LSM, 2008
2008/74

© 2009 Art Gallery of Ontario

Another first for the AGO! This mid-fifties bronze speaks to the dialogue between abstract and surrealist form that the artist explored in carvings from the early thirties. It is related to the preparatory 7 cm plaster, *Maquette for Head: Lines*, 1955, already in the AGO's collection. Here Moore has drawn in pencil the lines that are translated into raised relief patterns on the surface of the bronze sculpture. Presenting the maquette and bronze together enhances our understanding of Moore's working method. *Head: Lines* is not represented in the collection of any other major North American public institution.



Head: Lines, 1955

PHOTOGRAPHY



Gustave Le Gray

born Villiers-le-Bel, France, 1820; died Cairo, Egypt, 1884

Le Soleil couronné, Normandie, 1856-1859

Albumen print from wet collodion negatives

Gift of Ann & Harry Malcolmson, 2008

2008/444

© 2009 Art Gallery of Ontario

In the history of nineteenth-century photography, Gustave Le Gray remains one of the medium's most important practitioners. His technical and aesthetic inventiveness have yielded striking compositions, chief among them his seascapes, like this one from the late 1850s. Generously gifted by Ann and Harry Malcolmson through the Works of Art Campaign, Le Gray's exceptional photograph fills an important gap and now stands as one the highlights of the AGO's Photography collection.



Unknown Canadian Photographer

active Newfoundland, 20th century

Pulp Pile at Botwood, 1912

From the album *Newfoundland 1912*, volume I

Assembled by the Anglo Newfoundland Development Company Ltd.

Gelatin silver print

Anonymous gift, 2008

AGO1D 110820

© 2009 Art Gallery of Ontario

The photographic holdings of the Anglo Newfoundland Development Company (A.N.D.) represent an extraordinary historical record of industrial development during the early decades of the twentieth century in Newfoundland. The Company, established in 1905 at Grand Falls on the Exploits River, near the port of Botwood, became the direct supplier of raw paper to *The Evening News* and *Daily Mail*, two major mass-circulation newspapers in Britain. The fifteen albums and loose prints (which total more than 1,000 images) include personal photographs as well as large-scale bromide prints, such as the one above, that interpret facets of industrial might in a highly aestheticized form — machinery, workshops, hydroelectrical plants, timber masses, pulp piles, waterways, rapids, and many details of interior and exterior environments. This important acquisition joins works in the collection by other notable Canadian photographers, from Alexander Henderson to Edward Burtytsky, that picture the Canadian industrial landscape.

Charles Edward Brown

British, 1896-1982

Ancient and Modern. 'Valentia' bombers flying over the Pyramids near Cairo on their way with urgent supplies to quell the riots in Palestine, 1936

Gelatin silver print

Anonymous gift, 2008

AGO1D 109272

This photograph by Royal Air Force (RAF) photographer Charles Brown is part of a significant group of 1,240 gelatin silver prints from various British press agencies from 1911 to 1986. The collection has symphonic range, documenting war and conflict in many countries including Hungary, Russia, Britain, China and Japan, as well as modern life, urbanization, consumerism, sports, politics and personalities, particularly from the 1930s to the 1950s. The collection provides a fascinating look at watershed moments in history — Hiroshima razed to rubble after the dropping of the atom bomb; Nazi propaganda posters affixed to lampposts in Tokyo; the Soviet Women's Parade in Moscow; the first images taken of a working movie theatre in New York City — and amply represents the growing visual currency of the picture press throughout the twentieth century.

PRINTS AND DRAWINGS



Unknown Chinese

20th century

Destroy the Old World; Establish the New World,
1966

Relief print on paper, 52 x 77 cm

Purchased as a Gift of the Trier-Fodor Fund, 2008

2008/198

During the Cultural Revolution, propaganda posters were a primary means of communication. At a time when access to information was limited, millions of broadsheets were created and widely circulated. In this classic example of early Cultural Revolution Red Guard art, the worker is smashing a crucifix, a Buddha and classical Chinese texts — all images of imperial domination. These vibrant posters provide points of access to a time of great change in

Chinese history. They not only demonstrate the crucial role of posters in disseminating Party ideology but also show how youth embodied hope for the future of China. This group of Chinese posters is an important addition to the AGO's growing collection of revolutionary posters.



In 1879, Whistler was commissioned by the Fine Art Society in London to make a set of twelve etchings of Venice for publication and sale at their premises in New Bond Street. *Nocturne: Palaces* is the most beautiful and the most sought-after of these plates. This Works of Art Campaign gift of three Whistler Venice etchings represents some of the finest examples in the entire history of the medium. They strengthen our Whistler holdings and our nineteenth-century French and British print holdings.

Frans Masereel

Belgian, 1889–1972

City-lights (14 Juillet), 1925

Watercolour, brush and black ink on wove paper, 70.3 x 93.5 cm

Gift of Rose & Charles Tabachnick, 2008

2008/80

Although Frans Masereel is often grouped with the German Expressionists, he developed his own individual style and iconography and cannot be placed securely within any specific movement. Thirteen of the twenty-one gifted works date from a very active period, 1924–1927, and highlight the artist's skill as a watercolourist. The central themes of this group of watercolours focus on Parisian nightlife, crowded streets and public venues. Works such as *City-lights* address the issues of consumerism and modern technology. With this gift, the AGO now boasts one of the largest Masereel collections in a public institution.

James McNeill Whistler

American, 1834–1903

Nocturne: Palaces, 1879–80

K202 VII/IX

Etching and drypoint in brown ink with plate tone on laid paper,

29.3 x 19.8 cm

Promised gift of Valerie Greenfield Thompson & Hunter E. Thompson

AGOID 108113

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ART GALLERY OF ONTARIO BOARD OF TRUSTEES 2008/2009

The Art Gallery of Ontario is governed by a Board of Trustees and Directors, responsible for the overall direction of the Gallery. The AGO's board members generously volunteer their time, knowledge and expertise to ensure the institution's effective operation.

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The Art Gallery of Ontario is funded in part by the Ontario Ministry of Culture. Additional operating support is received from the Volunteers of the AGO, the City of Toronto, the Department of Canadian Heritage, the Canada Council for the Arts and many corporations, foundations and individuals.

ANNUAL CAMPAIGN 2008-2009

The Art Gallery of Ontario gratefully acknowledges the generosity of those patrons, corporations and foundations that have contributed to the annual campaign. These annual gifts are critical to sustaining the high calibre of collections, programs and exhibitions for which the Gallery is known.

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The AGO is pleased to acknowledge
the significant support of corporate
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The Art Gallery wishes to recognize New
Founders, who have made major gifts of
\$50,000+ to the Building Fund.

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Recognition is given for gifts made up
 to June 22, 2009.

STATEMENT OF OPERATIONS • BALANCE SHEET • 2008-2009

Statement of Operations

Year ended March 31, 2009 (reported in thousands of dollars)

REVENUE

Government grants-ongoing	\$ 12,981	31.9%
Admissions, program income	2,325	5.7%
Donations and bequests, membership fees	13,524	33.3%
Gallery Shop/Dining Services	4,471	11.0%
Art Gallery of Ontario Foundation Support	1,226	3.0%
Amortization of deferred capital contributions	5,549	13.7%
Miscellaneous revenue	561	1.4%

Total Revenue \$ 40,637 100.0%

EXPENSES

Administration	\$ 5,674	11.7%
Physical plant and security	8,825	18.2%
Programming	16,712	34.5%
Membership and fundraising	4,465	9.2%
Gallery Shop / Dining Services	5,814	12.0%
Amortization of capital assets	5,947	12.3%
Purchases of works of art	965	2.1%

Total Expenses \$ 48,402 100.0%

Net Deficit (\$7,765)

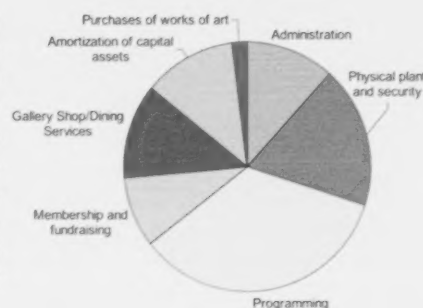
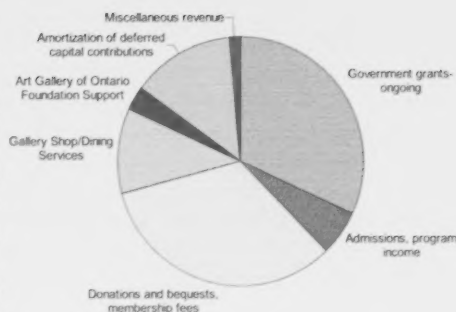
Notes

1. The above statement of operations provides a summary of the AGO's financial activity for 2008/2009. Financial statements for the 2008/2009 fiscal year (April 1, 2008 to March 31, 2009), audited by Ernst & Young, are available upon request from the Art Gallery of Ontario. (Director's Office Tel: 416 979 6613)

2. In the 2008/2009 fiscal year, the AGO received gifts of works of art with an approximate value of \$28,453,000. This is not reflected in the financial data above, but is identified in the AGO's 2008/2009 audited financial statements.

3. The AGO records capital asset purchases at cost and then amortizes its capital assets over the useful life of the asset. Donations and grants received for the purchase of capital assets are deferred and then amortized based on the useful life of the asset.

4. In April 2009, the Province of Ontario announced a one-time grant of \$8.6 million which will be recorded in revenue in fiscal 2010. The Gallery received this grant in May 2009.



Balance Sheet

As at March 31, 2009 (reported in thousands of dollars)

ASSETS

Current assets and deferred expenses	\$ 31,541
Net capital assets	255,344

Total Assets \$ 286,885

LIABILITIES

Current liabilities	\$ 21,768
Long-term debt	48,300
Deferred capital contributions	225,258

Total Liabilities \$ 295,326

NET DEFICIT (\$8,441)

Total Liabilities and Net Deficit \$ 286,885

Notes

1. Works of Art are included at the nominal value of \$1,000 in net capital assets.

2. Included in net capital assets are \$218,905,000 in expenses for the Transformation AGO expansion project.

3. Deferred capital contributions represent the unamortized amount of donations and grants received for the purchase of capital assets. Included in this amount are \$189,709,000 in contributions from the public and private sector designated for the Transformation AGO expansion project.